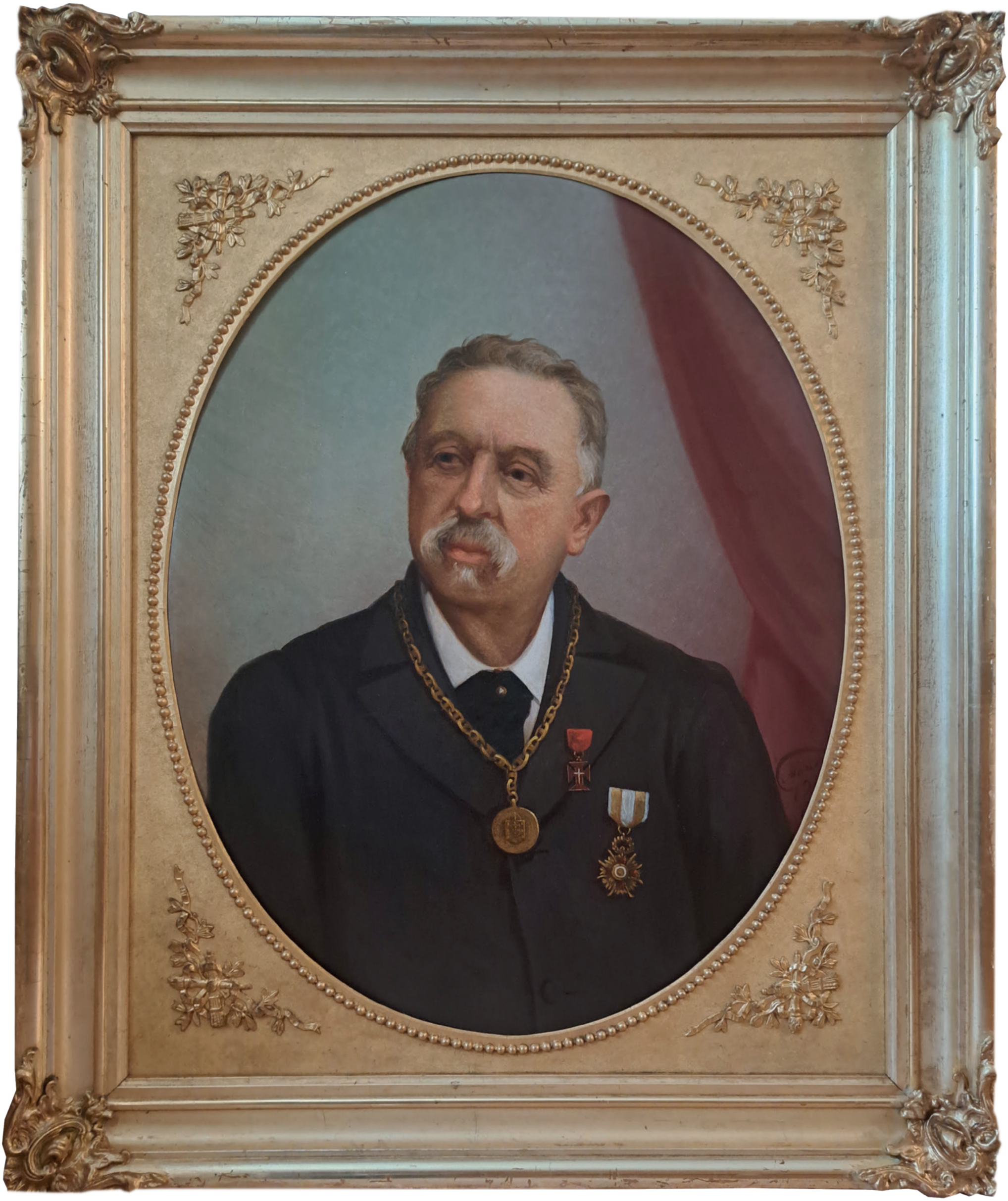
SOLAR CONDES DE RESENDE | CÂMARA MUNICIPAL DE VILA NOVA DE GAIA

Marciano Azuaga

private **COLLECTION**
to public **MUSEUM**



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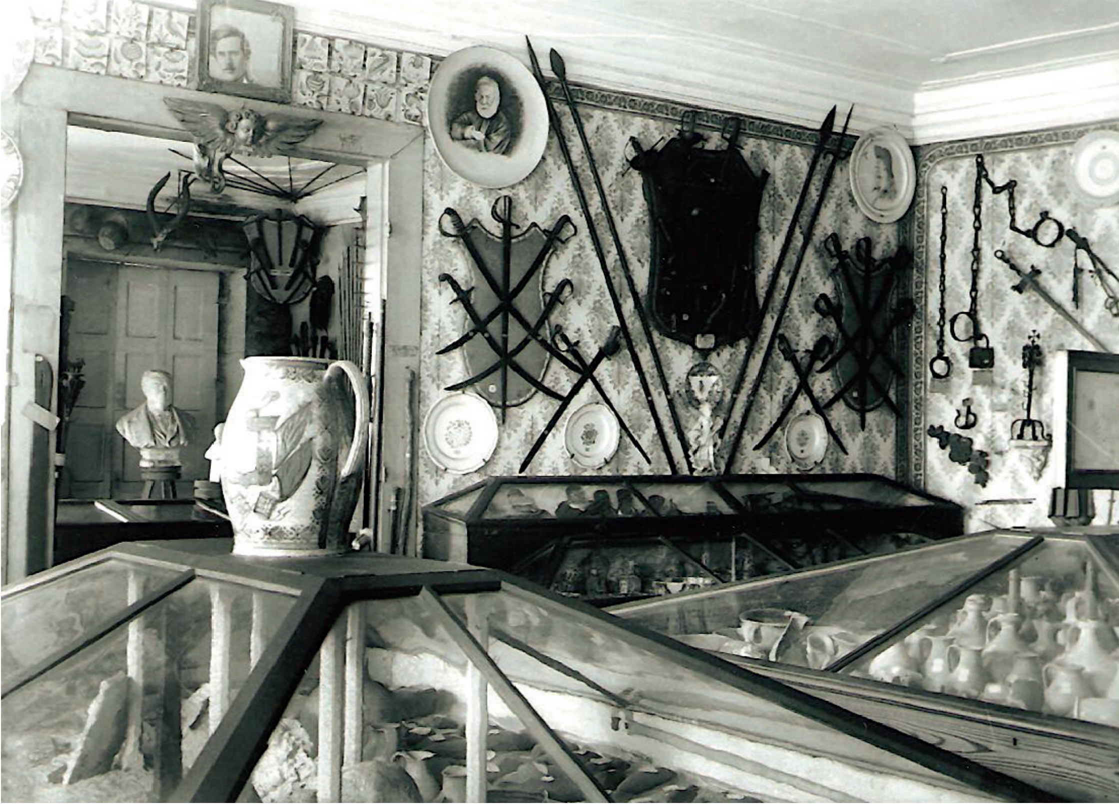
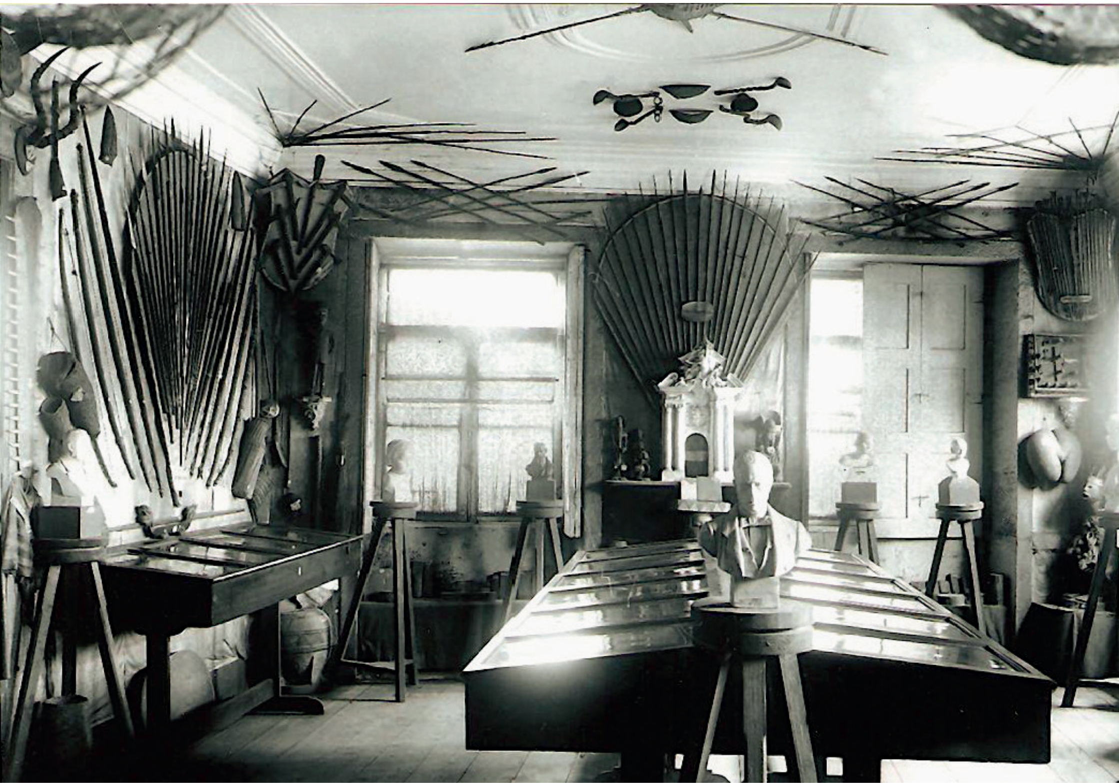
Marciano Azuaga (1838-1905) settled in Vila Nova de Gaia after the arrival of the railway to Devesas, in 1863, where he held the position of station master for decades. Throughout his life, Marciano Azuaga built up an eclectic collection of around 3000 objects, which he donated to the City of Vila Nova de Gaia in 1904, when it was already a private museum, open to the public for visit, free of charge, guided by the collector himself.

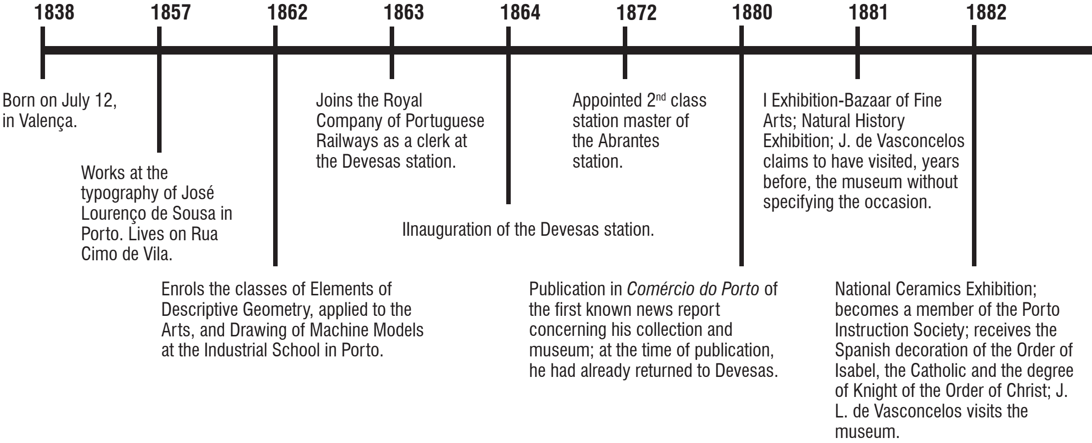
It is one of the City’s most interesting collections, particularly relevant for the diversity of perspectives from which it can be approached and complemented. Constituted throughout the collector's adult life, the resulting estate accompanied Marciano Azuaga's personal development, but also that of the institutions and circles of intimacy that he frequented. These, not limited to Vila Nova de Gaia and Porto, but to the whole country, represent a society that experienced a rapid renewal of the scientific, artistic, literary, political and academic precepts by which it was guided.

This social fabric, which recurrently intertwined in a single individual interests in various areas of knowledge, advocated for the sense of complementarity that had emerged in the scientific community of the last quarter of the nineteenth century, which would find in scientific societies the best representation of its purposes. Organized on the principle of sharing knowledge among peers, but also of disseminating it to the public, these associations provided a remarkable permeability of the main scientific themes of the time towards the general public, a disposition that the Marciano Azuaga Collection attests to twofold: on the one hand, it follows the motivation of collectors and academics to gather samples of contemporary scientific material, collecting specimens and curiosities representative of the known and also unknown world; on the other hand, the collection itself reflects the growing maturity of the collector, by showcasing the main scientific and cultural orientations that framed the enlightened thinking of his time.

This exhibition aims to present the Marciano Azuaga Collection when thus considered, as a source for the characterization of the territory, personalities and institutions with which it dialogued in its long diachrony. In the case of station master’s personal collection, the relevance of the railroad for the composition of such a collection is notorious, as a substrate that provided meetings, displacements and, also, the approximation of distances and cultures. It lends itself, in part, to an analogy with the effects of synthesis and contradiction made possible by the museum space, amplified by the encyclopedic nature the final product of the collection reflects. The possibilities of displacement and contact on an unprecedented scale and speed also correspond to the ability to bring together a set of objects that represent the most diverse realities, in a globalizing perspective, in a place as circumstanced as a station master’s floor of an apartment building, in Devesas in the second half of the nineteenth century.







1838 Born on July 12, in Valença.

1857 Works at the typography of José Lourenço de Sousa in Porto. Lives on Rua Cimo de Vila.

1862 Enrols the classes of Elements of Descriptive Geometry, applied to the Arts, and Drawing of Machine Models at the Industrial School in Porto.

1863 Joins the Royal Company of Portuguese Railways as a clerk at the Devesas station.

1864 IInauguration of the Devesas station.

1872 Appointed 2nd class station master of the Abrantes station.

1880 Publication in *Comércio do Porto* of the first known news report concerning his collection and museum; at the time of publication, he had already returned to Devesas.

1881 I Exhibition-Bazaar of Fine Arts; Natural History Exhibition; J. de Vasconcelos claims to have visited, years before, the museum without specifying the occasion.

1882 National Ceramics Exhibition; becomes a member of the Porto Instruction Society; receives the Spanish decoration of the Order of Isabel, the Catholic and the degree of Knight of the Order of Christ; J. L. de Vasconcelos visits the museum.

Marciano Azuaga was born in Valença, in 1838, and moved to the city of Porto at the age of nineteen, to work in the typography of José Lourenço de Sousa, owner of the periodicals *O Ecco Popular*, *Archivo Juridico* and *Almanach do Porto*. We know that he had dedicated himself *since childhood to the collection of rare objects* (*A Creche* ..., 1896: 4), revealing an early interest in artefacts that would mark the product of his free time. While in the city of Porto, he studied at the Industrial School, enrolling in the subjects of Elements of Descriptive Geometry applied to the Arts and Design of Machine Models, later joining the Royal Company of Portuguese Railways at the age of twenty-five, in 1863, as a clerk at the Devesas railway station – at the time, the northernmost station of the national railway.

The collector was then in what would become his *beloved land* (*Cópia fiel* ..., 1904), remaining in Devesas for more than three decades and reaching the rank of 1st class station master, which he held until the end of his career in 1899. His position as station master provided him with a privileged place in one of the most important circulation arteries of the city, fundamental as it was for its commercial and industrial fabric, which also benefited from the rest of the national railway network.

1883
Exhibition of Goldsmith and Modern Jewellery.

1889
Exhibition of Hunting and Fishing Utensils.

1890
Becomes vice-president of the Vilanovense Humanitarian Relief Association.

1892
J. L. de Vasconcelos visits the museum.

1893
Becomes a member of the Lisbon Geographical Society.

1894
Portuguese Insular and Colonial Exhibition; Agricultural and Industrial Exhibition of Vila Nova de Gaia.

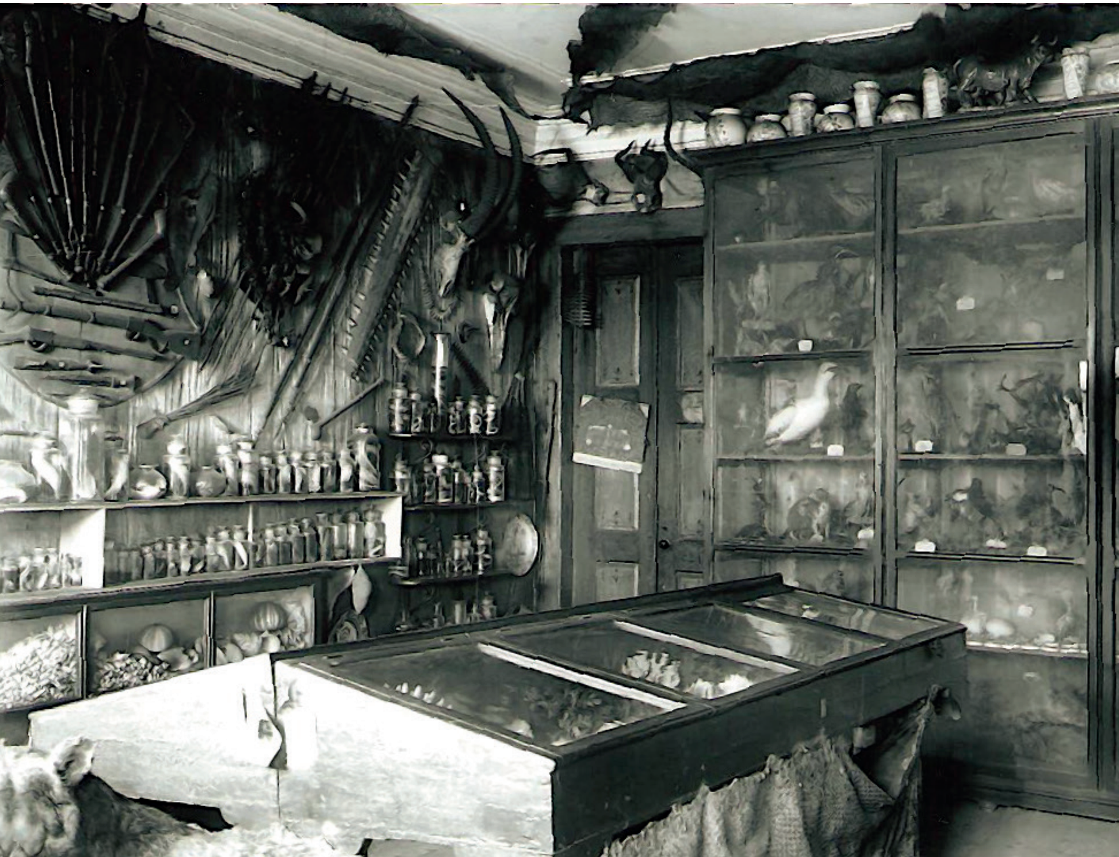
1895
Marries Bernardina Pereira de Meireles on March 30; J. L. de Vasconcelos visits and publishes an article about the collection in *Archeologo Português*.

1899
Ends his career as a 1st class station master in Devesas.

1900
J. L. de Vasconcelos visits the museum.

1904
On February 24, Marciano Azuaga donated the collection to the City. On May 22, the Azuaga Municipal Museum opens.

1905
Widower, died on December 29.



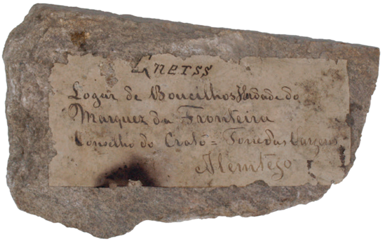
Socially distinguished for his professional circumstance, Marciano Azuaga received the friendship and appreciation of the population, who recognized him for the greatest competence and zeal with which he served *the interests of the public* (*Estação das Devezas*, 1894).

> *The former head of the Devezas railway station, the generous donor Marciano Azuaga, was above all a zealous, modest official washed from vain scientific pretensions. He collected only, as a pleasant amusement from the exhaustive official duties. Without scientific ideals, without special training, without pecuniary shenanigans, without full freedom of movement, he did what he could in such anguished extremities.*
>
> (Fortes, 1909: 89 - 91)

His marriage, in 1895, to Bernardina Pereira de Meireles, owner of a grocery store near the station and sister-in-law of the sculptor José Joaquim Teixeira Lopes, consolidated the collector's connection to the social elites of Vila Nova de Gaia and Porto, but also strengthened his connection to the railway.

In addition to his brother, Joaquim de Azuaga, station master in Vila Nova de Famalicão and Barcelos, his brother-in-law Eduardo Pereira de Meireles was also a tax inspector for the Minho and Douro railway line, and the scope of other lines and crossings would result in a greater capacity for contacts and aggregation of pieces for his collection. Another brother-in-law, Adriano Pereira de Meireles, held the position of head of the elevators in Vila Nova de Gaia, an equipment that connected the pier to the Devesas station, allowing the transport of goods to and from the riverside area. The Douro riverside was at the time an important commercial port, connecting both banks to all continents. Thus facilitating not only the transit of people, but also that of objects that could be offered to them, these circumstances are of the utmost relevance to the process of the collection’s composition.

> *Between the signal of departure called to a train and the telegraph communication launched to the nearby station, he always found the means and time to extract from the fortuitous visitor the gift or the promise of interesting objects to his beloved variegated collections. Whatever it was: an animal or Neolithic axe, a plate of old faience or an African spear...*
>
> (Fortes, 1909: 89 - 91)


Gneiss
Logar de Boucilhos Herdade do
Marquez da Fronteira
Concelho do Crato = Torre das Vargens
Alemtejo

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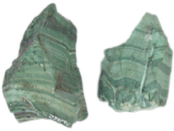

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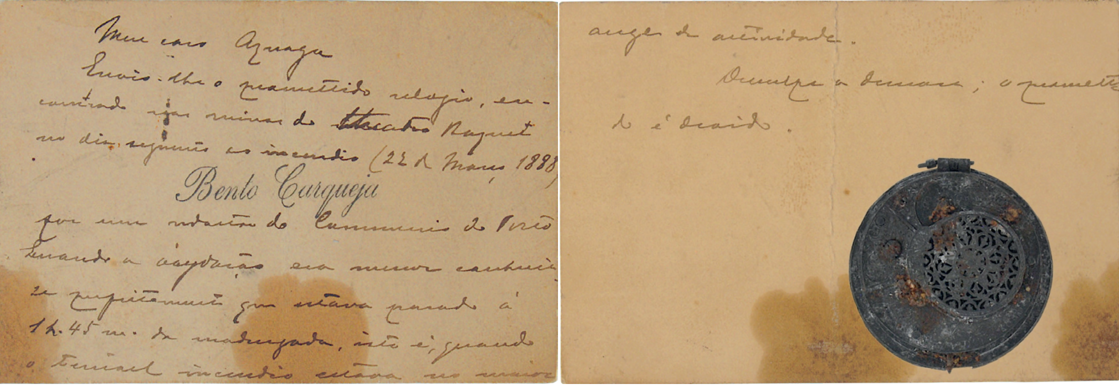
The collector and the innovative character of his museum for the local context motivated several news reports to dwell on his personality, revealing us the tenacity and entrepreneurial spirit of Marciano Azuaga, continuously oriented towards the consolidation of his private collection.

> *[…] in addition to those collections, those specimens acquired at jour le jour, give above all the measure of the patience of a man who, exercising from a place from which he cannot leave his foot either by day or by night, has consisted, for years, in collecting such objects, in classifying, collating and arranging them so that they can be seen, studied and duly appreciated.*
>
> (*O Museu Azuaga*, 1898: 3)

The first article published about his private museum dates from 1880, by Bento Sousa Carqueja, a prominent figure in national journalism and close to the collector – this is attested by the complimentary tone of the article, some of his own donations to the collection, but also the will of Marciano Azuaga, through which he bequeathed several pieces to D. Maria Paulina, daughter of Bento Sousa Carqueja.

> *In spite of no small obstacles, and always uninterrupted efforts, by a railway employee, who, zealous in his services, takes advantage of the spare moments, and there are very few of them, in paying homage to art, science, and past ages, scrutinizing their secrets, and gathering from them, one after another, the numerous and admirable wonders.*
>
> (Carqueja, 1880)



Meu caro Azuaga
Envio-lhe o prometido relogio, en-
contrado nas ruinas do Theatro Baquet
no dia seguinte ao incendio (22 de Março 1888)
Bento Carqueja
por um redactor do Commercio do Porto
Levando a inspecção sem menor cautela
se perfeitamente que estava parado á
12.45 m. da madrugada, isto é, quando
o terrivel incendio estava no maior
auge de actividade.
Desculpe a demora; o prometido
é devido.

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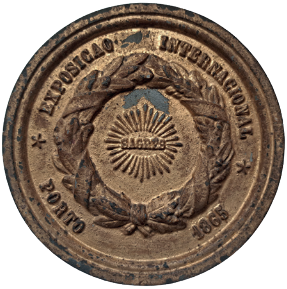
EXPOSIÇÃO INTERNACIONAL
SAGRES
PORTO
1865

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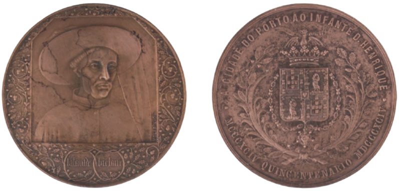
CIDADE DO PORTO AO INFANTE D. HENRIQUE
QUINCENTENARIO

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Coincident with this period was his growing participation in contemporary scientific societies, in particular the Porto Instruction Society, of which he became a member in 1882 on the recommendation of the naturalist Eduardo Sequeira. Other members, such as Augusto Nobre, Isaac Newton or Augusto Luso, reinforced the scientific nature of this Society, which had found in Natural History and industrial instruction its main areas of activity.

This Society followed the intellectual orientation of Joaquim de Vasconcelos who, years before, had already visited *the museum of a modest, but intelligent amateur, Mr. Marciano de Azuaga* (Vasconcelos, 1882: 52), which was then located in a floor of an apartment building, paid for by the collector and available for free visit by anyone who wanted to visit it.

> *What really is important is that Mr. Azuaga never made his museum an exploitation; he is always ready to show it willingly to anyone who appears with the desire to admire it and never tires of giving all the explanations.*
>
> (*A Creche* …, 1896: 4)

His private museum had also motivated the visit of other references of the national intelligentsia, such as José Leite de Vasconcelos in 1882, 1892, 1895 and 1900, which would result in two publications in the journal *Archeologo Portugues*. Following it, in 1893, Leite de Vasconcelos, together with Luciano Cordeiro, proposed Marciano Azuaga as member of the Lisbon Geographical Society.

> *From this brief news it can be seen that the collection of Mr. Marciano d'Azuaga is indeed worthy of being known, and that he deserves much praise for the love he has put into organizing it.*
>
> (Vasconcelos, 1895: 25)

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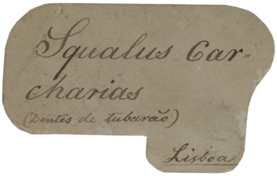

Squalus Carcharias
(Dentes de tubarão)
Lisboa

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Subsequently, José Fortes also mentioned the collection in the magazine *Portugália* in 1906 and, in 1908, Ricardo Severo would publish in the same periodical a study on a statuette of Mercury from the collection, recovered from archaeological excavations in Casal Comba. These references also attest to the legacy of the collector, whose donation allowed a continuity of offers and interest around his collection, even after his death.

Settled in the main intellectual circles of his time, Marciano Azuaga was particularly permeable to the orientations that guided emerging national scientific societies, which is revealed in his collection. The fascination for ancient or exotic civilizations and the appeal of archaeology is joined by sensitivity towards traditional and industrial practices, Fine Arts of the past and present, but also by the curiosity for bibliographic rarities or the natural sciences. The inventory of the Collection produced in 1904 (which accompanied its donation and which served as a record of subsequent incorporations until 1934) is an essential source that allows us not only to reconstruct the collection, but above all to know some of its donors, who were registered between 1904 and 1909. Other sources such as periodicals, correspondence and various monographs allow us to reconstruct some of the paths taken by the collected pieces, sometimes revealing their donors, the relationship they had with Marciano Azuaga and the respective motivations for their offerings to the collection. If the apparent diversity and eclecticism of the objects foreshadowed a collection motivated by the collector's taste and particular circumstances, the typologies of objects contemplated and their donors reveal a coeval sensibility for the time’s scientific culture and its impact on the collection.

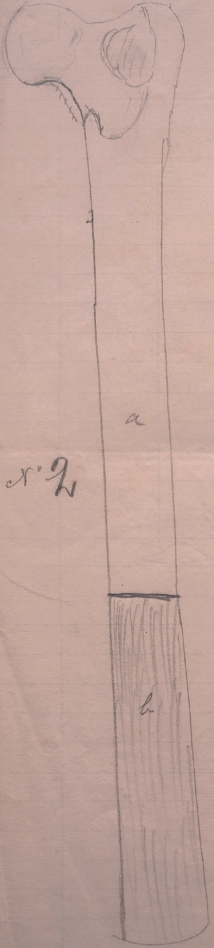
The personal taste for collecting rarities and artifacts thus progressively gave way to informed curiosity regarding various scientific topics under debate. The interest in past times or distant geographies gradually transformed, given the perception of the educational potential of his collection.

"Copia e desenhos do natural, obtidos pelo Snr. Dr. Albino Giraldes na exposição de sciencias naturaes no palacio de crystal no Porto em Outubro de 1881."

Pará, 3 d'agosto 1881

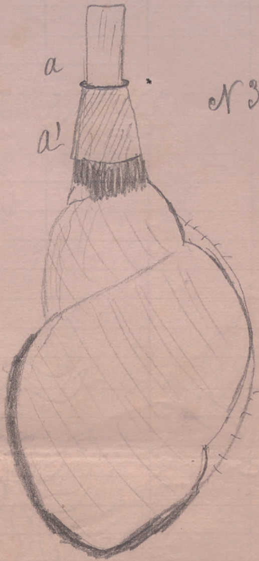
Ill.mo Amigo e Snr. Marciano d'Azuaga

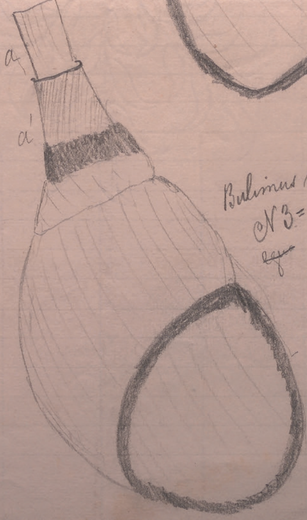
Muito apressadamente faço estas linhas para dizer-lhe que o meu amigo o Snr. Ignacio José da Silva portador d'esta, entregar-lhe-ha uns pequenos objectos uzados pelos selvagens do rio Tapajoz, os quaes constituem o apparelho, com que fazem um medicamento, que applicam, creio que a todas as molestias, sobre tudo as febres das diversas especies que infestam as regiões que elles habitam. O saquinho, contem as fructas de paricá que elles moem no objecto N.º 5 com o ausinho do N.º 2. Reduzida a uma especie de pilulas (que vão no objecto N.º 3) são depois, quando teem de servir, de novo reduzidos a um pó, muito mais fino, na peça N.º 1, ainda com o auxilio do N.º 2 e servido pelo nariz, não sei se só o aroma se o proprio pó, porque, dizem, é d'uma tal fortidão que o choque que produz no corpo é enorme e por conseguinte o abuso produz, provavelmente a morte instantaneamente. Esta operação elles a fazem com o auxilio do objecto N.º 4 que não obstante estar quebrado e com falta d'um boccal, o indica perfeitamente. A peça N.º 2, como verá é madeira e caneta de veado. O n.º 4 é osso de gavião real. Sem relações com o mundo civilizado, elles procuram nas selvas todos os objectos com que remedeiam todas as necessidades! São muito intelligentes, não tem duvida... pena é que sejam selvagens e pouca differença façam dos irracionaes! Vae tambem o classico saquinho em que elles guardam taes objectos, não faltando a vassoura importante peça com



N° 2

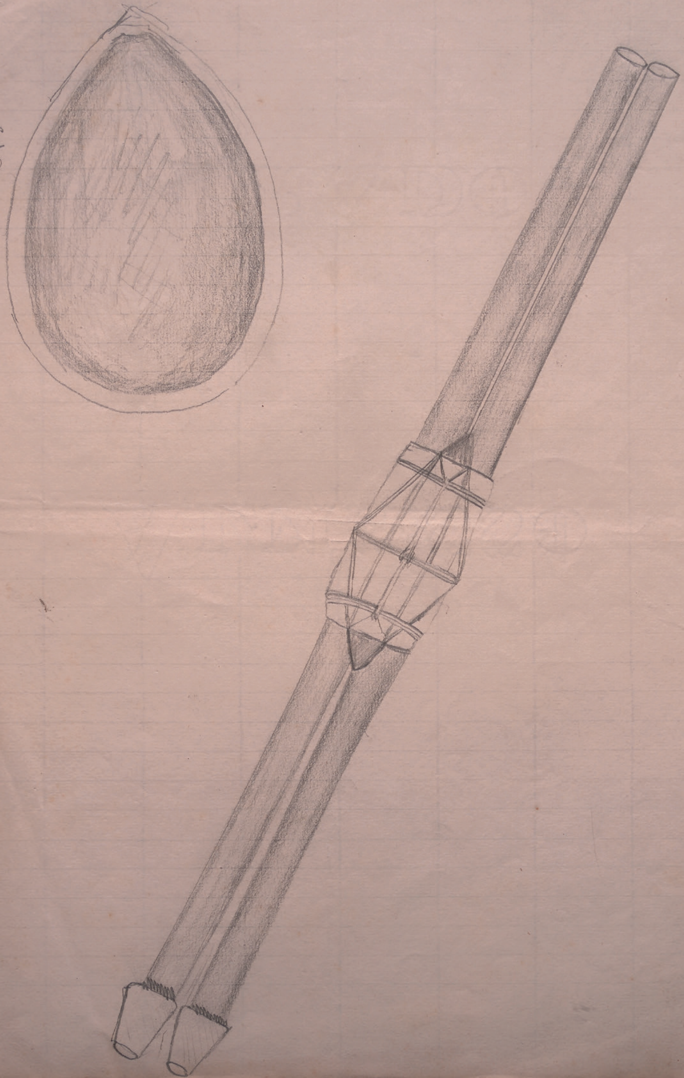
N3





Bulimus vulgatus
N3=
~~egg~~

N5



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The latter, in a more or less conscious way, seeks to mimic the main scientific areas targeted by academics and discussed in the various instances they had – from their own assemblies and journals, to congresses or exhibitions.

Marciano Azuaga was an active participant and promoter of several initiatives, and his participation as an exhibitor, gatherer of pieces or jury in the main exhibitions held at the Porto Crystal Palace is recurrent. In 1881 he exhibited objects from his collection at the first Exhibition-Bazaar of Fine Arts of the Porto Artistic Centre (at the suggestion of Joaquim de Vasconcelos) and at the Natural History Exhibition promoted by the Porto Instruction Society. The latter institution organized the National Ceramics Exhibition the following year, in which Marciano Azuaga participated as an exhibitor, member of the organizing executive committee and jury. In 1883, he participated in another exhibition promoted by the same Society, this time dedicated to Modern Goldsmith and Jewellery. He exhibited part of his collection again at the Exhibition of Hunting and Fishing Utensils, organized by the Porto Hunters Club in 1889, and on the occasion of the centennial of Infante D. Henrique, in 1894, at the Insular and Colonial Portuguese Exhibition (in which he was a member of the promoting and auxiliary committee) and at the Agricultural and Industrial Exhibition of Vila Nova de Gaia, the first of its kind in the city and which laid the foundations for the constitution of the Gaia Commercial Association, three years later.

> *My old friend, snr. Azuaga... the Museum!... If this man was a contemporary of Christ, he would be capable of accompanying him from birth to Calvary, on condition that he gave him a piece of the tunic to place in his museum.*
>
> (*O banquete*, 1894)

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It was in the year of the National Ceramics Exhibition that he also received the Spanish decoration of the Order of Isabel the Catholic and the degree of Knight of the Order of Christ, confirming his dedication to the dissemination of science, but also for his philanthropic spirit, which was reflected in his participation in local mutualism, which would lead him to assume the position of vice-president of the Humanitarian Association of Vilanovense Relief in the 1890s.

> *This gentleman has in Villa Nova de Gaya (Devezas) where he has lived for more than 18 years a large family... They are the poor people of the place. It is always with a kind smile that he attends them in their supplications and when pain invades their poor dwellings it is Mr. Azuaga who visits them and tries to remedy their sufferings.*
>
> (*Secção Noticiosa*, 1882: 2)

The struggle for better living conditions for his fellow citizens led him to promote the advancement of public education in the city. In addition to the free opening of his private museum, he also participated, together with Artur Ferreira de Macedo, Teixeira Lopes (father), Abbot Santana, António Bernardo Soares and António Almeida da Costa, in the presentation of a petition to the Porto Instruction Society, asking for its intercession for the foundation in Vila Nova de Gaia of one of three industrial design schools planned for the city of Porto, in the decree of January 3, 1884. His request came true on December 5 of that same year, with the establishment of the first Industrial School of Vila Nova de Gaia, named Passos Manuel.

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Recognizing the instructive and social value of museums, Marciano Azuaga donated his collection to the City on February 24, 1904, on the sole condition that it remain open to the enjoyment and instruction of the public. Reorganized with the support of the collector and António Augusto Rocha Peixoto, the Azuaga Municipal Museum inaugurated on May 22 of the same year with a solemn session in the Salon of the Vila Nova de Gaia Club, establishing in Rua da Fervença, in Devesas. The Museum, consolidated by the creation of a Library attached to it and by the offer of reproductions of all the works of António Teixeira Lopes (by himself), was then open to the public three days a week, registering the remarkable adhesion of about 100 daily visitors.

> *I love my museum, as one trembles for a dear son. I therefore have the natural commitment that this museum does not disappear or disperse with my death.*
>
> (*Cópia fiel…,* 1904)

Despite the relevant social role of the Museum, its installation, however, would be the target of criticism by José Fortes, who recognized its limitations resulting from the original collection and the lack of subsequent museological guidance:

> *With the ambitious universality of the collection, compact and yet very incomplete, it pairs the sympathetic disorder of the exhibition layout.*
>
> *Without their own home; occupying a very bourgeois floor lost among the steep slopes of the half slope of Villanovense; Without appropriate furniture, the objects are displayed in a curious and undisciplined confusion – at the bottom of old shop windows, running with the baseboards, climbing the walls, invading the ceilings, jostling in a desperate struggle for the deficient space, in unceremonious promiscuity, interpolated, dispersed, displaced!*

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> *Who is to blame?*
>
> *The meritorious donor who to the generosity of the offering wanted to add the obsequiousness of the disposition, oriented in his own way... Don't whish him harm for that. Rather, let us endow his venerable memory with a sense of prestige, as the municipality of Gaya is and always will be very grateful.*
>
> (Fortes, 1909: 89-91)

After the Museum's closure in 1933, the collection was reinventoried by Armando de Mattos, Director of the Municipal Museums and Public Library of Gaia, and relegated to municipal storage. It was again reviewed by Ernesto Veiga de Oliveira and Benjamin Pereira when, in 1979, the new «Municipal Library/Marciano Azuaga Ethnographic Museum» was inaugurated, which, however, never fulfilled its museological purpose. Recovered in 1987, it was museologically reorganized in Solar Condes de Resende by J. A. Gonçalves Guimarães, where its pieces remain as an object of continuous study and *constantly accessible to the public, who wish to educate themselves* (*Cópia fiel* …, 1904).

> *I hope that Marciano Azuaga's example can be followed by some people who, having good collections, may leave them after their death to collectives that preserve, esteem and make them known to the public, so that we do not witness the sad cases, which we have witnessed several times, of the sale, for derisory prices, of collections that take entire existences to gather and that fall apart in the twinkling of an eye. A visit to the "Azuaga" Museum is very interesting, at the exit of which we feel imprisoned by admiration, wholesomeness and respect for the memory of the meritorious founder and offeror.*
>
> (Assis e Carvalho, 1909)

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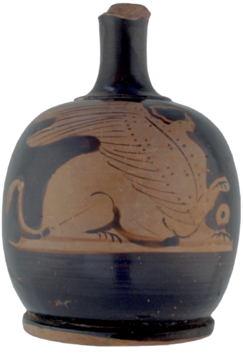

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LEARN MORE

about Marciano Azuaga and his collection

Copia fiel do teor do officio dirigido pelo Ex.^{mo} Snr. Marciano d'Azuaga á Ill.^{ma} Camara Municipal de Gaya, fazendo-lhe offerta do seu museu:

Ill.^{mo} Ex.^{mo} Snr.

Tenho passado a melhor parte da minha vida, a organisar as collecções, que constituem o meu modesto museu; consagrei-lhe os momentos que me deixaram disponiveis, os deveres do cargo que exerci; fundi n'elle o producto de aturado trabalho e de economias constantes.

Amo o meu museu, como se estremece um filho querido. Tenho por isso o natural empenho de que esse museu não desappareça nem se disperse com a minha morte.

Não posso esquecer que passei em Villa Nova de Gaya os melhores dias da minha vida e aprecio muito as provas de consideração e de estima, que me deram sempre os villanovenses, quasi meus conterraneos, pelo largo e affectuoso tracto de muitos annos.

A ninguem melhor do que a essa terra querida posso confiar a conservação do meu museu. Venho pois offerecer as minhas colleções á Camara Municipal de Villa Nova de Gaya pedindo-lhe que as conserve, para todo o sempre, reunidas e resguardadas, mas constantemente accessiveis ao publico, que deseje instruir-se com o exame dos especimens que ellas encerram.

Faço esta offerta com a consolação de que não as poderia entregar em melhores mãos e com a confiança de que o meu museu ha de servir de nucleo a novas e valiosas collecções.

Peço apenas que me seja licito visitar esse museu sempre que me aprouver.

Declaro tambem que estou prompto a auxiliar a installação do museu no edificio que pela Camara Municipal de Villa Nova de Gaya for escolhido para a exposição d'elle.

Ao fazer esta offerta modesta, é certo, mas que representa toda a minha riqueza, aproveito a occasião para significar a V. Ex.^{a}, na qualidade de presidente d'essa illustre corporação, os meus mais elevados sentimentos de apreço e de estima pelos habitantes d'esse concelho e as mais gratas recordações por inolvidaveis deferencias d'elles recebidas.

Deus guarde a V. Ex.^{a} Porto, 24 de Fevereiro de 1904

Ill.^{mo} e Ex.^{mo} Snr. Joaquim Augusto da Silva Magalhães Dignissimo Presidente da Camara Municipal de Villa Nova de Gaya.

(assignado)
Marciano d'Azuaga.

IMAGE INFORMATION

Cover - FISHING AND HUNTING UTENSILS EXHIBITION | View of Marciano Azuaga next to his display | Aurélio Paz dos Reis | Palácio de Cristal, Porto | 1889 |Centro Português de Fotografia.

Inside cover - MARCIANO AZUAGA | Eduardo Moura | 1904 | Oil on canvas | Casa-Museu Teixeira Lopes | 96x80 cm.

Pages 3 & 5 - VIEWS OF THE AZUAGA MUNICIPAL MUSEUM | Rua da Fervença n. º1 | 1905-1933 | Reproduction of glass plate originals | Solar Condes de Resende.

[1] GNEISS | Class: Rocks | 14,5x10 cm | SCR.001.16.74

[2] SMOKED QUARTZ AND PYRITE | Class: Silicates |18x10 cm | SCR.001.16.217

[3] AZEVICHE | Class: Rocks | 7x6 cm | SCR.001.16.62

[4] MALIQUITY | Class: Carbonates| 2x1,5 cm e 1,5x1,5 cm | SCR.001.16.19

[5] SMOKED QUARTZ | Class: Silicates | 9x3 cm | SCR.001.16.206

[6] MOSCOVITE | Class: Silicates | 10x7 cm | SCR.001.16.265

[7] AGATE | Class: Silicates | 6x6 cm | SCR.001.16.220

[8] CALCEDONIA | Class: Silicates | 8x4,5 cm | SCR.001.16.231

[9] WATCH AND BUSINESS CARD of Bento Sousa Carqueja | Note addressed to Marciano Azuaga, accompanying the donation of the watch, recovered from the ruins of the Baquet Theater the day after the fire. | c.1888 | 10,5x6x5 cm (card); Ø 4,5 cm (watch) | SCR.001.32.5

[10] MEDALLION| Porto International Exhibition |Charles Wiener (1832-1888) (?) | Golden zinc | 1865 | Lisbon (?), Portugal | Ø 16,5 cm | SCR.001.31.3

[11] MEDAL| Commemorations of the fifth centenary of the birth of Infante D. Henrique | José Arnaldo Molarinho (1828-1907) | Copper| 1894| Porto, Portugal | Ø 5 cm | SCR.001.31.5

[12] CAMEO | Resin, relief | 19th century| Europe | 3,7x3 cm | SCR.001.32.21

[13] MINIATURE | Painting on enamel | 19th century |Europe| 2,5x1,4 cm | SCR.001.32.13

[14] MINIATURE | Painting on enamel | 19th century |Europe| 1,8x1,6 cm | SCR.001.32.16

[15] WATCH BOX with enamel painting | Copper alloy, enamel and rock crystals | Late 18th century | France (?) | Ø 5,5 cm | SCR.001.32.6

[16] WATCH BOX with enamel painting | Copper alloy, enamel and rock crystals | Late 18th century | France (?) | Ø 5,5 cm | SCR.001.32.7

[17] MADONA DO MAGNIFICAT| Reproduction of original by Botticelli (1445-1510) | Painting on copper alloy | 19th century | Portugal | Ø 8,3 cm | SCR.001.32.4

[18] HEMICIDARIS (Agassiz, 1838) | Kingdom: Animalia; Phyla: Echinodermata; Class: Echinoidea; Order: Hemicidaroida; Family: Hemicidaridae | Middle Jurassic (Bajotian) - Late Cretaceous (Cenomanian)| Ø 4 cm | SCR.001.15.4

[19] CONUS (Linnaeus, 1758) |Kingdom: Animalia; Phyla: Mollusca; Class: Gasteropoda; Order: Neogasteropoda; Family: Conidae | Cretaceous (?) or Eocene – present | 3,2x2 cm | SCR.001.15.72

[20] CARCHAROCLES MEGALODON (Agassiz, 1838) | Kingdom: Animalia; Phyla: Chordata; Class: Chondrichthyes; Order: Lamniforms; Family: Lamnidae. | Eocene - Pleistocene | 12x9 cm | SCR.001.15.190

[21] PERISPHINCTES (Waagen, 1869) | Kingdom: Animalia; Phyla: Mollusca; Class: Cephalopoda; Order: Ammonitida; Family: Perisphinctidae. | Late Jurassic (Upper Oxfordian)| Ø 21 cm | SCR.001.15.48

[22] NESEURETUS (Hicks, 1873) | Kingdom: Animalia; Phyla: Arthropoda; Class: Trilobita; Order: Ptychopariida; Family: Calymenidae. | Arenigian (Lower Ordovician) – Caradocian (Upper Ordovician) | 10,5x7 cm | SCR.001.15.30

[23] PECOPTERIS (Brongn, 1828) | Kingdom: Plantae; Phyla: Vascular cryptogamics; Class: Pteridophiles; Order: Filicíneas; Family: Frondes filicoides. | Permo-Carbonic | 12x7,5 cm | SCR.001.15.201

Pages 13 e 14 - LETTER FROM J.m [JOAQUIM] J.e [JOSÉ] BORRALHO TO MARCIANO AZUAGA (Extracts)| Donation of a set of paricá consumption| Pará, Brasil, August 3, 1881| Drawings by Albino Geraldes, from October 1881, during the Natural History Exhibition at the Palácio de Cristal, Porto| Museu da Ciência da Universidade de Coimbra

[24] PARICÁ CONSUMPTION SET | 19th century | Tapajós River, Brazil

a) Aspirator | "Harpy eagle" bones, thread and cloth| Leng. 30,5 cm; wid. 3 cm | SCR.001.28.226

b) Board | Wood and bead | Leng. 33,7 cm; wid. 10,8; max. th. 2,5 cm | SCR.001.28.225

c) Pestle | "Deer" bone and wood |Leng. 27,7 cm; wid. 2,1 cm | SCR.001.28.227

d) Mortar | Coconut | Hei. 5,5 cm; mouth: 10,3 cm leng. by 7,5 cm wid. | SCR.001.28.228

e) Container | Snail shell "bulimus vulgatis", earthenware, metal, resin and wood | SCR.001.28.229

[25] ZOOMORPHIC SCULPTURE | Wood and pigments | 19th century | 30x12,5 cm | SCR.001.28.221

[26] SEMILUNAR STONE AXE of the tribe of the Alto Jari, Pará | Undetermined material | 19th century | Leng. 11,5 cm; Leng. of blade 10,5 cm; wid. 5,5 cm; th. 1,7 cm | SCR.001.28.216

[27] BLUNT ARROW | Cane, wood, vegetable fibers, fruit and feathers | 19th century | Arrowhead: 4 cm; shaft: 134 cm; total leng.: 138 cm | SCR.001.28.83

[28] PRISMATIC LANCEOLATE ARROW | Cane, wood, vegetable fibers, fruit and feathers | 19th century | Arrowhead: 23 cm x 2,2 cm; 1st shaft: 127 cm; 2nd shaft: 20 cm (visible) total leng.: 165 cm | SCR.001.28.97

[29] BARBED LANCEOLATE ARROW | Cane, wood, plant fibers and feathers | 19th century | Arrowhead: 36,5 cm x 5 cm; 2nd shaft: 29 cm (visible); shaft: 111 cm; total leng.: 162 cm | SCR.001.28.65

[30] BILATERAL BARBED ARROW | Cane, wood, cotton thread and feathers | 19th century | Arrowhead: 44 cm; shaft: 110 cm; total leng.: 154 cm | SCR.001.28.84

[31] TILE PANEL of single figure | Glazed Ceramics | 2nd half of the 18th century | Place of production: Netherlands | 38,5x38,5 cm | SCR.001.33.4

[32] FRAGMENT OF A BALDACHIN | Limestone | 1420–1440 | West portal of the church of the Monastery of Santa Maria da Vitória, Batalha | 28.5 × 14 × 7 cm | SCR.001.32.31

[33] CORBEL | Limestone | 1420–1430 | West portal of the church of the Monastery of Santa Maria da Vitória, Batalha | 42x32x20 cm | SCR.001.32.29

[34] STAINED GLASS | Polychrome glass | 1440–1480 | Chapel of the Founder of the Monastery of Santa Maria da Vitória, Batalha | 10x8.5 cm | SCR.001.32.24

[35] STAINED GLASS | Polychrome glass | 1514 | Chapter House of the Monastery of Santa Maria da Vitória, Batalha | 16.5x7.3 cm | SCR.001.32.23

[36] STAINED GLASS | Polychrome and leaded glass | Late 15th – early 16th century; 19th century | Monastery of Santa Maria da Vitória, Batalha | 16x13 cm | SCR.001.32.27

[37] PLATE | Faience| March 18, 1897 | Fábrica de Cerâmica J. P. Valente | Vila Nova de Gaia | Ø 50,5 cm, hei. 4,5 cm | SCR.001.30.17

[38] PLATE | Faience | July 20, 1897| Fábrica de Cerâmica J. P. Valente | Vila Nova de Gaia | Ø 51cm, hei. 5 cm | SCR.001.30.18

[39] PLATE | Faience | 19th century | Coimbra | Ø 35,2cm, hei. 5,6 cm | SCR.001.30.20

[40] PLATE | Faience| Late 18th century/early 19th century|Fábrica de Louça de Viana|Darque, Viana do Castelo | Ø 30,6 cm; hei. 3 cm | SCR.001.30.34

[41] PHARMACY JAR | Faience| 17th to 18th century | Ø top 14,5cm, Ø base 11,6cm, hei. 22,4 cm | SCR.001.30.2

[42] PHARMACY SLEEVE | Faience| 19th century | Ø top 8,5cm, Ø base 11cm, hei. 25 cm | SCR.001.30.1

[43] JAR | Faience| 18th to 19th century| Fábrica da Bandeira | V. N. Gaia| Ø base 10,5 cm, hei. 23 cm | SCR.001.30.4

[44] SCARAB | Estheatite | New Kingdom, 16th to 11th century B. C. E. (?) | Egypt | 3,6x2,5 cm | SCR.001.01.8

[45] SCARAB | Estheatite | New Kingdom, 16th to 11th century B. C. E. (?) | Egypt |3,4x2,3 cm | SCR.001.01.7

[46] SCARAB | Faience | New Kingdom, 16th to 11th century B. C. E. (?) | Egypt | 1,8x1,4 cm | SCR.001.01.5

[47] SCARAB | Faience | New Kingdom, 16th to 11th century B. C. E. (?) | Egypt | 1,4x1 cm | SCR.001.01.4

[48] DECORATED PLAQUE | Faience | New Kingdom, 16th to 11th century B. C. E. (?) | Egypt | 1,7x1,3 cm | SCR.001.01.9

[49] DECORATED PLAQUE | Faience | New Kingdom, 16th to 11th century B. C. E. (?) | Egypt | 1,4x1 cm | SCR.001.01.10

[50] FUNERARY STATUETTE OF MINEMAI | Wood | New Kingdom, 18th Dinasty, 15th to 14th century B. C. E. | Egypt | 24x7 cm | SCR.001.01.1

[51] STATUETTE OF OSIRIS | Bronze |Late Period, 7th to 4th century B. C. E. | Egypt | 15,3x4,7 cm | SCR.001.01.13

[52] FALCON FIGURINE |Stone| Late Period or Ptolemaic Period, 7th to 3rd century B. C. E. | Egypt | 3,5x1,8 cm | SCR.001.01.18

[53] BABOON FIGURINE | Stone | Late Period, 7th to 3rd century B. C. E. (?)| Egypt | 6,2x2,8 cm | SCR.001.01.16

[54] YORUBA STOOL |Wood | 19th century | Nigeria (?) | Hei. 67,7 cm; wid. 35 cm; th. 24 cm | SCR.001.24.67

[55] NKISI NKONDI STATUETTE | Reliquary figure | Wood, fibers, glass, shell, and metal | 19th century | Republic of the Congo (?) | Hei. 83 cm; base: Ø 28 cm | SCR.001.01.68

[56] YORUBA STOOL| Wood | 19th century | Nigeria (?) | Hei. 51,3 cm; wid. 28,3 cm; th. 22,5 cm | SCR.001.01.66

[57] STAFF | Wood, brass and iron | 19th century | Republic of the Congo (?) | Leng. of shaft 122 cm; leng. of point 22 cm | SCR.001.01.217

[58] SPEAR | Wood, brass and iron | 19th century | Leng. of shaft 119 cm; leng. of main blade 30 cm; leng. of end blade 6 cm | SCR.001.24.193

[59] SPEAR | Wood and iron | 19th century |Total leng. 129,5 cm; leng. of shaft cabo 105 cm; leng. of blade 11,5 cm | SCR.001.24.200

[60] CERIMONIAL AXE| Wood, brass and iron | 19th century | Leng. of shaft 44,4 cm; leng. of blade 21 cm; blade's edge 10 cm | SCR.001.24.97

[61] ANTHROPOMORPHIC STAFF | Wood | 19th century | Leng. 76,4 cm; th. of shaft 3,8 cm; leng. end piece 17,3 cm; wid. end piece 5,4 cm | SCR.001.24.43

[62] ANTHROPOMORPHIC STAFF | Wood | 19th century | Leng. 116 cm; th. of shaft 2,5 cm; leng. end piece 16 cm; wid. end piece 6,2 cm | SCR.001.24.196

[63] POLISHED STONE AXE| Undetermined material | Late Neolithic – Chalcolithic, 4th to 3rd millennia B. C. E. | S. Martinho, Sintra | Leng. 13,3 cm; wid. 7,3 cm; max. th. 2,1 cm | SCR.001.10.1

[64] POLISHED STONE HAMMER| Dolerite | Late Neolithic – Chalcolithic, 4th to 3rd millennia B. C. E. | Reguengo do Fetal, Batalha | Leng. 10,9 cm; wid. 4,7 cm; max. th. 3,4 cm | SCR.001.03.7

[65] OVOID FOLIACEOUS| Flint | Late Neolithic – Chalcolithic, 4th to 3rd millennia B. C. E. | S. Martinho, Sintra | Leng. 11,7 cm; wid. 4,1 cm; max. th. 0,7 cm | SCR.001.10.2

[66] FLAT AXE | Bronze | Early Bronze Age, First half of 2nd millennia B. C. E. | Valença | Leng. 14,6 cm; wid. of blade's edge 8,1 cm; max. th. 1,4 cm| SCR.001.14.1

[67] DOUBLE-RINGED AXE | Bronze | Late Bronze Age, First quarter of 1st millennia B. C. E. | Contumil, Vinhais | Leng. 19,3 cm; wid. of blade's edge 6,5 cm; max. th. 3,3 cm | SCR.001.13.1

[68] LÊKITHOS| Ceramic |Ritual vase to contain oil | 5th to 4th Century B. C. E. | Greece (?) | Ø max. 7,5 cm; Ø base 6,3 cm; hei. 11 cm | SCR.001.25.1

[69] MOSAIC| Stone tesserae and mortar | Roman Era, 1st century B. C. E. to 4th century C. E. | Ançã, Cantanhede | leng. 19 cm; wid. 11,3 cm | SCR.001.20.2

[70] LOOM WEIGHT | Ceramic | Roman Era, 1st century B. C. E. to 4th century C. E. | S. Mamede de Ribatua, Alijó | Max. hei. 15,5 cm; max. wid. base 7,2 cm; max. th. base 7,6 cm; | SCR.001.04.18

Page 26 - TERM OF DONATION of the Marciano Azuaga Collection | Faithful copy of the content of the letter addressed by Ex.mo Mr. Marciano d'Azuaga to the Il.ma Municipality of Gaya making him offer of his museum | Porto| February 24, 1904 | 78,5x63 cm | SCR.001.25.1

Marciano Azuaga

Private **Collection** to public **Museum**.

Research and museography
João Luís Fernandes
Lídia Baptista

Production and assembly
Solar Condes de Resende, CMVNG
Divisão de Manutenção de Equipamentos e Edifícios Municipais, CMVNG
Cobalto
Fabricril
Acrilfer
Qualquer Ideia

Graphic Design
Fernando Portugal

Photography
Hernâni Gonçalves
Lídia Baptista

Illustration
João Luís Fernandes

Conservation and restoration
Daniela Prata
Maria João Sousa

In collaboration with
Amigos do Solar Condes de Resende – Confraria Queirosiana
Arquivo Municipal Sophia de Mello Breyner
Biblioteca Pública Municipal de Vila Nova de Gaia
Casa-Museu Teixeira Lopes
Centro Interpretativo do Património da Afurada
Centro Português de Fotografia
Museu da Ciência da Universidade de Coimbra
Mosteiro da Batalha
Archivo Histórico Nacional
Infraestruturas de Portugal - Património

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José Melo

july de 2026

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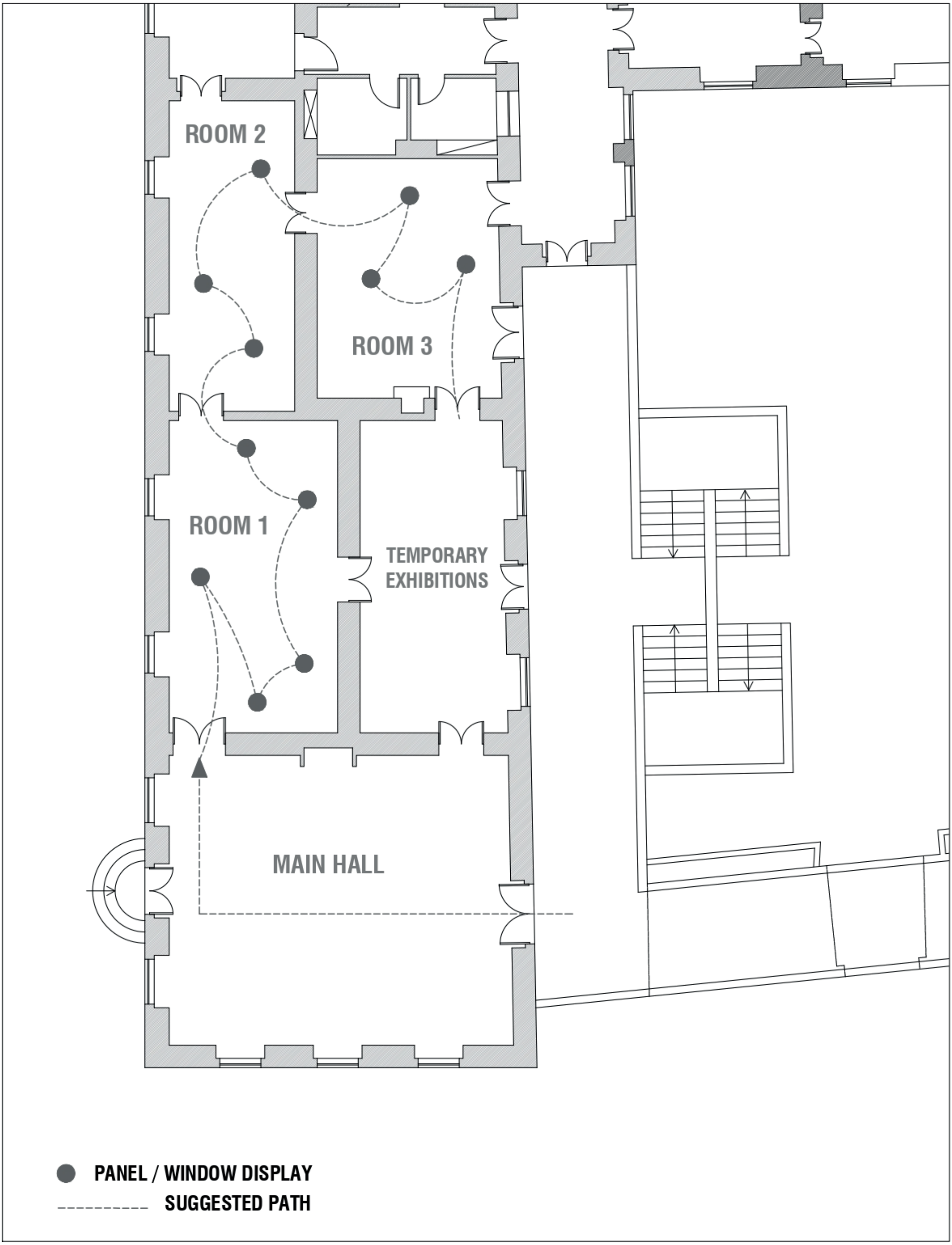
ROOM 2
ROOM 3
ROOM 1
TEMPORARY EXHIBITIONS
MAIN HALL
● PANEL / WINDOW DISPLAY
- - - - - - SUGGESTED PATH